

THE TROUBLE BUSTER.

TITLE

TO A CASUAL OBSERVER, THERE WAS NO MORE PEACEFUL RANCH IN SUMMERTON VALLEY THAN THE DIAMOND-D HOMESTEAD.

1

EXT. SMALL RANCH - full scene - fade in
everything looks calm and serene - there are no people in scene -
no evidence of life except a couple of horses hitched to a
buckboard standing at rear door of ranch -

Title

CLOSER INVESTIGATION, HOWEVER, WOULD HAVE DISCLOSED THE FACT THAT
IN REALITY IT WAS THE SCENE OF MUCH TURMOIL.

back to scene and lap dissolve to

2

INT. LIVING ROOM - lap from previous
Leo disc. standing at table in center of room - he is neatly
dressed and stands without hat or coat impatiently scattering
magazines and papers about the table in search of some object -
he has been searching for it for some time and being in a hurry
is decidedly out of sorts at not finding it - decides it is
not on the table - looks around room in doubt where to look
next - crosses to couch and looks behind it - thinks he sees
the object he is after and getting down on his hands and knees
reaches away back under couch to wall for it -

TITLE

HARVEY MARTIN, THE OWNER - A RANCHER BY PROFESSION, A TEXAN BY
ADOPTION AND A BACHELOR BY MISFORTUNE.

.... LEO MALONEY

3

C U LEO
he is on his hands and knees at the couch - reaching away under
it he turns his face to camera to get greater stretch of arm -
fumbles diligently for object - misses a time or two - then
smiles triumphantly as he gets his fingers on it - he draws
out an old fashioned chopping knife - his smile fades as
he sees he has not found what he thought he had and in disgust
he throws it on the floor and glances
about room as if trying to decide where to look next - rises to
feet -

4

MEDIUM SHOT
Leo rises - scratches his head doubtfully unable to decide where
to look - Bullet enters scene with whiskbroom in his teeth - he
stops beside Leo and looks up - Leo looks down at him -

TITLE **BULLET, THE ONLY OTHER MEMBER OF THE HOUSEHOLD.**
 Leo tells dog the curly comb was..... **HIMSELF.** gets another idea
 and exits back to living room - Leo starts to toss curly comb
 away - then changes his mind - regards it - thinks it may serve
 and turning to mirror starts to comb hair with it -

5 **C U BULLET**
 he sits up with whiskbroom in his teeth -
14 **C U LEO AT MIRROR**
 he is trying seriously to flatten out a sprig of hair on the
 crown of his head that will not lay down - as the comb passes
 over it, it springs back up as straight as ever -

6 **MEDIUM SHOT BOTH**
 Leo regards him curiously - then takes the whiskbroom from him
 and looks at it -
15 **LIVING ROOM - C U BULLET**
 he is in a corner peering at a bunch of papers, magazines and
 other similar litter -

7 **C U LEO**
 he turns broom over in his hand - grins down at Bullet and with
 a shake of the head says:
16 **C U LEO**
 he makes another pass with the comb - the lock of hair snaps
 back up into place as before - with a sigh, he tosses the
 curly comb out of scene and picking up Leo's hair comb makes
Title **"THIS WON'T DO. IT'S MY HAIR BRUSH I WANT."** starts in sticking
 straight up - he makes two or three swipes with it - then gives
 it up and stands staring at the stubborn way of hair in the
 mirror - again his attention is attracted by the dog - and he
 looks down - his eyes light up as he sees

8 **MEDIUM SHOT**
 as he finishes title, he instinctively runs his hand over his hair -
 Bullet turns and exits from scene - Leo tosses brush on the
 table - glances around - then exits to bedroom -
17 **C U BULLET**
 he is sitting up with hair brush in his teeth -

9 **INT. BEDROOM - full scene**
 Leo enters - looks around helplessly - looks under bed - then
 turns and looks under dresser - no luck - he rises and stands
 rubbing his hair looks about room in despair - with delight he
 takes brush from dog - makes a fuss over Bullet who is tickled
 to have found what his master wanted - Leo turns again to the
 mirror certain he has the edge on the hair this time -

10 **C U LEO**
 as before looking around room with no idea where to look for
 brush - is attracted to something on floor beside him - looks
 down - stares as he sees Bullet with something else for him -
 he is grinning as he runs brush across his hair - the lock snaps
 back up as before - he tries it again with the same result -
 he dips the brush in the water wash bowl and tries that - same

11 **MEDIUM CLOSE BOTH** helplessly into mirror with a sigh for a
11 Bullet sitting up with another object in his teeth - Leo re-
 gards him curiously and takes it from him -

12 **C U LEO**
 he straightens with object and looks at it, holding it so it
 will register to camera - it is a curly-comb - he turns it over
 dismally and looking back down at the dog shakes his head again -
 it won't do -

13

MEDIUM SHOT

Leo tells dog the curry comb won't do - Bullet gets another idea and exits back to living room - Leo starts to toss curry comb away - then changes his mind - regards it - thinks it may serve and turning to mirror starts to comb hair with it -

14

C U LEO AT MIRROR

he is trying seriously to flatten out a sprig of hair on the crown of his head that will not lay down - as the comb passes over it, it springs back up as straight as ever -

15

LIVING ROOM - C U BULLET

he is in a corner pawing at a bunch of papers, magazines and other similar litter -

16

C U LEO

he makes another pass with the comb - the lock of hair snaps back up into place as before - with a sigh, he tosses the curry comb out of scene and picking up ~~him~~ a hair comb makes another attempt with that, but the hair persists in sticking straight up - he makes two or three swipes with it - then gives it up and stands staring at the stubborn wisp of hair in the mirror - again his attention is attracted by the dog - and he looks down - his eyes light up as he sees

1

she drops her eyes with a sigh - then looks back toward road straining her eyes for a first sight of him -

17

C U BULLET

he is sitting up with hair brush in his teeth -

18

MEDIUM CLOSE BOTH

Bullet waiting with hair brush - Leo staring - with delight he takes brush from dog - makes a fuss over Bullet who is tickled to have found what his master wanted - Leo turns again to the mirror certain he has the bulge on the hair this time -

19

C U LEO AT MIRROR

he is grinning as he runs brush across his hair - the lock snaps back up as before - he tries it again with the same result - he dips the brush in the ~~wash~~ wash bowl and tries that - same result - he stares helplessly into mirror motionless for a moment - then again he starts to brush at the offending hair -

TITLE

THE CAUSE OF THE TURMOIL LIVED ON A NEIGHBORING RANCH -- AND WAS NAMED HELEN.

..... Josephine Hill.

20

EXT. RANCH YARD - full scene - house up stage - fade in the door opens and Jo enters from house all dressed to go somewhere - hat on and all - she stops beside a pile of curtains, boxes, etc. on edge of porch and ~~xxxxxxxxxxxx~~ looks off past camera to see if Leo is coming -
lap dissolve to

21

C U JO
she stands shifting her head from side to side as she looks out past camera for Leo - ~~xxxxxxxxxxxx~~ having noticed her father - he is looking down road over glasses - sees nothing - he looks ~~xxxxxxxxxxxx~~ his glasses up again and looking slightly forward looks more closely into Jo's face to be sure he is right in thinking she

22

EXT. ROAD - iris shot shooting toward gate is, he again turns road is empty - ~~xxxxxxxxxxxx~~ growing curiosity - he is now looking into his glasses -

23

C U JO
her expression shows disappointment at not seeing Leo - she drops her eyes with a sigh - then looks back toward road straining her eyes for a first sight of him -

24

MEDIUM FULL
Jo as before looking out along road - father enters from around house - he wears glasses and is sorting over a handful of mail - Jo does not see him and he does not notice her till he has practically reached the door of house - ~~xxxxxxxxxxxx~~ he is about to open door when he notices Jo - he stops and looks at her curiously ~~xxxxxxxxxxxx~~ over his glasses, wondering what she is rubbing at - he steps downstage to her and also rubbers out in direction she is looking - she has not observed him because he has stopped a little back of her -

TITLE

HER FATHER. ~~xxxxxxxxxxxx~~ slightly forward and looks out at father and Jo - then ~~xxxxxxxxxxxx~~ ~~xxxxxxxxxxxx~~ past camera in direction they are looking - she is dressed to go somewhere, but has not put her hat on yet - she looks down road and then back at father with a little look of disgust as she gets over she has seen nothing but empty

C U WHITE HORSE
he is looking out past camera at empty road - sees nothing and turns to look at Jo curiously to see if she is still rubbing father ~~xxxxxxxxxxxx~~ as if he is a gap to be rubbing as he is - ~~xxxxxxxxxxxx~~ Jo looking down road unconscious that either of the others is there - father looking down road and getting more bewildered - he looks again at Jo - then back to road and suddenly becomes

25

C U FATHER

he is looking out past camera with puzzled expression - he sees nothing down the road and can't understand why Jo is staring as she is - he glances at her to be sure she is still looking down road and then looks back past camera squinting and craning his neck - he slips the glasses down on the end of his nose and looks over them past camera -

26

IRIS SHOT OF EMPTY ROAD

27

C U JO AND FATHER

she is looking down road without having noticed her father - he is looking down road over glasses - sees nothing - he pushes his glasses up again and leaning slightly forward looks more closely into Jo's face to be sure he is right in thinking she is looking down the road - assured that she is, he again turns and rubbers down the road with growing curiosity - he is now looking thru his glasses -

28

IRIS SHOT OF ROAD

the road is empty and all out of focus as seen thru father's glasses -

29

MEDIUM SHOT

Jo and father in f g - door upstage - it opens and mother enters with some folded curtains in her hands - she steps downstage beside father and lays them on the pile of things on edge of porch - she straightens and looks at Jo and father -

TITLE

HER MOTHER

..... Evelyn Thatcher (?)

30

C U MOTHER

she looks slightly forward and looks out at father and Jo - then she too turns and rubbers out past camera in direction they are looking - she is dressed to go somewhere, but has not put her hat on yet - she looks down road and then back at father with a little look of disgust as she gets over she has seen nothing but empty road -

31

MEDIUM CLOSE JO, FATHER AND MOTHER

mother turns to father regarding him silently as if he is a sap to be rubbing as he is - he looks down road unconscious that either of the others is there - father looking down road and getting more bewildered - he looks again at Jo - then back to road and suddenly becomes

TITLE

conscious that mother is there - he turns quickly and looks her - then indicating Jo with a thumb over shoulder he asks ~~man~~ irritatedly:

TITLE

~~Jo turns to him startled - this is the first time she has~~
"WHAT'S SHE LOOKIN' AT?" with her and then she has no idea what he is talking about - he turns back to camera thinking it over - ~~realizes he has been insulted and his jaw sets - he looks back at door - but with the air of a man who is going to go in and~~

32

C U FATHER AND MOTHER ~~Jo looks, he exits deliberately to the house~~
father finishes line - mother looks past him to Jo - then turn back to father she says with nasty-nice expression of disgust.

TITLE

~~HEARD DOOR AT DOOR~~
"SHE AIN'T LOOKIN' AT NOTHIN'! SHE'S WAITIN' FOR HARVEY!" ~~observedly - the door stands open -~~

father misses sarcasm in her expression - glances at Jo, then back to mother as she continues:

TITLE

~~she is looking back toward house - turns again to camera and~~
"WE'RE GONNA TRY TO FIX HIS HOUSE SO IT'LL BE FIT TO LIVE IN -- AFTER THEY'RE MARRIED." ~~camera - then wishes to look back at door -~~

father says "Oh, I see" and turns back to look at Jo -

33

C U MOTHER ~~appears - he backs into scene from house and as~~
she continues to look out at the others with set lips - she glances out to road and looking back at father says pointedly:

TITLE

"WHEN SHE'S BEEN MARRIED AS LONG AS I'VE BEEN, SHE WON'T EXPECT NO MAN TO EVER BE ON TIME!" ~~and Jo and mother look at each other~~

34

MEDIUM SHOT

Jo, father and mother in f g - door upstage - Jo still looking down road unconscious of the others - father is looking at Jo as mother finishes line - father takes line still looking at Jo - he thinks he has been insulted but isn't sure - turns slowly to look at mother - as he does so, she turns on her heel and ~~walks~~ struts upstage to door - father turns and stares at spot where she was - then turns farther around and watches her enter house - turning back to camera he thinks a moment blankly ~~stunned~~

35

~~with this he glances back at the door, jerks his hat down on his head and struts angrily out of scene towards yard - Jo~~
C U JO AND FATHER ~~then as if this is of little interest to her~~
she is still looking out toward road - father looking back at door - he turns to camera with puzzled expression - doesn't know whether he's been insulted or not - turns to Jo and says:

TITLE

"DO YOU RECKON SHE WAS REFERRIN' TO ME?"

INT. LEO'S BEDROOM - C U LEO AND MOTHER - FADE IN
he is before mirror as before still trying to brush the
messy hair down flat - his face in mirror. He looks at his

Je turns to him startled - this is the first time she has
noticed there was anyone with her and now she has no idea what
he is talking about - he turns back to camera thinking it over -
decides he has been insulted and his jaw sets - he looks back
at door - then with the air of a man who is going to go in and
demand a lot of explanations, he exits determinedly to the house

36

MEDIUM CLOSE AT DOOR

father enters scene - jerks door open and rushes into house
determinedly - the door stands open -

37

C U JO

she is looking back toward house - turns again to camera and
stares a moment at road - suddenly her look of preoccupation
fades - her eyes widen as she hears sounds of strife inside the
house - she gives it to camera - then whirls to look back at
door -

38

MEDIUM SHOT

Je down stage looking at door which stands open - father's
hat sails into scene thru open door and drops at Je's feet -
then father appears - he backs into scene from house and
continues to back toward Je - mother appears in the doorway,
trailing a broom in one hand like a rifle - she says nothing
and makes no move with the broom - merely glowers out at
father - he backs away toward Je with his eyes on mother -
glances quickly at hat and then back to mother as he stoops
to pick it up - mother says nothing - closes door and dis-
appears in the house - father and Je turn facing each other
blankly -

39

C U FATHER AND JO

they turn and regard each other blankly - father says:
seriously and as if he is conveying unexpected news:

TITLE

REMEMBER "SHE WAS!"

with this he glances back at the door, jerks his hat down on
his head and struts angrily out of scene towards yard - Je
looks after him - then as if this is of little interest to her
compared to her concern over Leo, she shakes it off and turns
back to watching along the road for his coming -
FADE OUT

40

INT. LEO'S BEDROOM - C U LEO AT MIRROR - fade in
he is before mirror as before still trying to brush the unruly hair down flat - his face in mirror, the back of his head to camera to register hair - he makes half a dozen passes at the hair with the brush - then runs his hand over it slowly to see if he can't press it down - as his fingers pass over it the hair snaps back into place - ~~xxxxxxx~~ he stares at his reflection helplessly - heaves a long sigh and slapping the brush down on the dresser, gives it up as a bad job and turns to put on his coat -

41

FULL SCENE

he turns from mirror and slips into his coat - he takes up his hat and turns to mirror to adjust it - with hat upraised he makes one last effort to smooth down hair with his hand - fails and in disgust jerks his hat down ~~xxxx~~ viciously on his head and starts out - as he reaches the door, he stops short and wheeling around he strides back to the mirror digging in his trousers pocket as he walks - he stops before mirror, takes something from pocket - lays hat on the dresser and reaches up to his hair with both hands -

42

C U LEO'S HANDS AND BACK OF HIS HEAD

hair standing upright - his hands come into scene - he holds the tuft of hair with one hand and with the other, cuts it off with his jack-knife -

43

C U LEO IN MIRROR - back of head to camera

as he finishes cutting off hair, his face lights with a broad grin - grins down at the wisp of hair in his hand - grabs his hat and dashes out of scene towards living room -

44

LIVING ROOM

Leo enters from bedroom and crosses to kitchen in nothing flat, adjusting hat as he goes -

45

INT. KITCHEN

Leo enters from living room - exits thru kitchen to outdoors -

46

EXT. LEO'S HOUSE - medium shot - buckboard in f g

Leo enters from house - ~~xxxxxxxx~~ comes downstage to buckboard - unties hitching rope - climbs in with dog and starts out -

FULL SCENE

Leo drives out in buckboard -

22 48

EXT. JUNCTION MAIN ROAD AND RANCH ROAD - full scene - shootin
up main road

away up the road, a Ford drives into scene coming down-stage -
Leo swings into main road from ranch road and turns team so it
will pass Ford - they pass - Ford drives on out past camera -
a girl driving it -

49

EXT. SAME - shooting opposite direction
Ford in from camera and drives up stage - when it gets well
up stage, the girl's head appears as she looks out and down at
the wheels on driver's side - then she pulls over to one side
of road and stops -

25122

~~DOROTHY WILLIS, WHO FOR REASONS BEST KNOWN TO HERSELF, WAS ANXIOUS
TO INCREASE THE DISTANCE BETWEEN HERSELF AND A CITY LYING FIFTY
MILES TO THE WEST.~~

TITLE

DOROTHY WILLIS, WHO FOR REASONS BEST KNOWN TO HERSELF, WAS ANXIOUS
TO INCREASE THE DISTANCE BETWEEN HERSELF AND A CITY LYING FIFTY
MILES TO THE WEST.

50

C U DOROTHY
she sits in car - appears very anxious and worried as she works
at the gas and spark levers - she sticks her head out and looks
back along road as if afraid of pursuit - then turns back to
business of trying to start motor - she looks down at the floor
boards for the self-starter -

51

C U STARTER
girl's foot enters and shoves down on starter -

52

~~MEDIUM CLOSE EXHAUST
there is an explosion that blows out a hatful of black smoke
and no more -~~

52

C U DOROTHY
she is working the hand throttles viciously up and down -

53

53

MEDIUM CLOSE EXHAUST
there is an explosion that shoots out a hatful of black smoke
and carbon and that is all -

54

C U DOROTHY
she works levers a few more times frantically - then wrings
her hands helplessly and again glances back to see if she is
being followed - seeing no one, she starts to get out to try
to find the trouble -

55

MEDIUM SHOT

Dorothy gets out of car - lifts hood and starts probing to see if she can locate the trouble -

56

EXT. ROAD

two horsemen disc. riding down stage - suddenly one of them sees something past camera - he puts out a hand and stops the other - they are watching Lee driving past on the road - Larry mutters something maliciously under his breath - Yates heard and looks at him - then glances out towards road at Lee again and turning back to Larry says as if half afraid he may be saying the wrong thing:

57

MEDIUM CLOSE OF THE MEN

they look out past camera - first one sullen - second doesn't understand what it's all about - he glances at friend and then back to road again - ~~the first man~~ they see -

58

ROAD

iris shot - Leo driving down stage in distance -

59

FULL

first man turns to his friend and tells him to ride out into brush so they won't meet Lee - second doesn't seem to get the idea but does as told - both rein horses and ride off into brush -

60

BRUSH

the two men ride into scene from road - rein horses around and sit looking out at road - first one scowling darkly - second more curious than anything else -

TITLE

LARRY SIMONS, A NATURALLY BAD LOSER, WHO HAD NEVER FORGIVEN BLAIR FOR WINNING THE GIRL HE HAD PICKED OUT FOR HIMSELF.

61

C U LARRY

he sits staring out at road sullenly -

TITLE

AS FOR HIS PARTNER, A LOCAL WAG HAD REMARKED THAT WHENEVER SIMON NODDED, YATES SAID "YES."

Slim Yates

62

C U YATES

he is looking out towards road - he glances out at partner and then back to road -

63

ROAD stands as before dejected - turns and looks down at car -
Lee drives thru woods and bushes straightens with a carefully
wrapped baby - she holds it in her arms regarding it tenderly -
takes up a bottle and talking to baby, pours bottle into it's
pan (covered by wrappings) - starts to loose it up and down
quieting it -

64

BRUSH - C.U heavies
they are watching Lee driving past on the road - Larry mutters
something malignantly under his breath - Yates hears and looks
at him - then glances out towards road at Lee again and turning
back to Larry says as if half afraid he may be saying the
wrong thing:

heavies ride in - Larry riding with head down thinking - Yates
sees Dorothy ahead - calls other's attention to her - they
look - are surprised - ride on not watching her -

TITLE

"I UNDERSTAND THEY'RE GONNA BE MARRIED NEXT WEEK."

70

Larry glances from Lee to Yates - then back to Lee and says:
~~XXXXXXXXXXXXXXXXXXXX~~

TITLE

"THEY AIN'T MARRIED YET --- AN' A LOT CAN HAPPEN IN A WEEK!"

FULL SCENE
Dorothy walks from car to entrance - heavyies as they pass her
across - they walk a little way - stop - Dorothy - she starts
to say something but the car -

Yates doesn't know what he means but he agrees heartily - Larry
says "Let's-go" and they ride out towards road -

65

ROAD
heavyies ride in from brush and on up road towards Lee's ranch -

66

MEDIUM CLOSE DOROTHY AT CAR
she has removed the seat and is probing in the gas tank with
measuring stick - she draws it out - looks at it ~~XXXXXXXXXXXX~~
lifts her eyes helplessly as she speaks the one word: "Empty!" -
she lets the stick fall - is absolutely stuck - doesn't know
what to do - ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~
she stands ~~XXXXXXXXXXXX~~ staring at nothing hopeless -

67

XXXXXXXXXXXX
~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

67

ROAD
heavyies ride thru -

68

C U DOROTHY AT CAR

she stands as before dejected - turns and looks down at running-board - stoops and ~~hugs~~ straightens with a carefully wrapped baby - she holds it in her arms regarding it tenderly - takes up a bottle and talking to baby, shoves bottle into its pan (covered by wrappings) - starts to jounce it up and down quieting it -

69

LEO'S ROAD AND MAIN ROAD

~~heavy ride in Larry riding with head down thinking - Yates sees Dorothy ahead - calls other's attention to her - they~~

heavies ride in - Larry riding with head down thinking - Yates sees Dorothy ahead - calls other's attention to her - they look - are surprised - ride on out watching her -

70

MEDIUM CLOSE DOROTHY

she stands rocking baby in her arms and watching it tenderly - hears heavies coming - looks out quickly towards them - thinks a moment - glances back at empty tank - decides to ask for help - ~~starts to move as if to intercept them -~~

71

FULL SCENE

Dorothy walks from car to intercept heavies as they ride into scene - they pull up facing her - speak pleasantly - she starts to explain about the car -

72

MEDIUM SHOT GROUP

Dorothy with baby on arm, explaining to heavies about the car being out of gas -

73

C U LARRY

he listens a moment - glances out at car - then his face brightens as he gets a thought - lifts his eyes from ~~his~~ girl's face as he turns it over in his mind - it is plain he has something in mind -

74

MEDIUM SHOT OF GROUP

Dorothy still explaining her difficulty - Larry pleased with idea - Yates looks off toward the car - slaps his leg and starts to laugh uproariously - the others look at him -

75

C U LARRY AND YATES

Yates laughing - Larry regarding him blankly - Yates looks at Larry - then indicating the car he says between giggles:

TITLE

**"I'VE ALWAYS HEARD THAT THEM VARMINTS NEVER QUIT SQUIRMIN' TILL
THE SUN GOES DOWN!"**

he rocks back and forth in the saddle delighted with his own
cleverness - Larry staring -

76

C U DOROTHY
she is staring up at Yates - looks blankly from him to Larry -
then angry at the way her predicament is being laughed at, she
tosses her head in the air and turns to go back to the car -

77

C U LARRY AND DOROTHY
she gives up trying to make him see the way she feels as if
she is being laughed at - she turns back and looks at Larry
telling him to shut up - angrily - Yates stops - she starts
towards him - he looks surprised -

78

C U HEAVIES
Yates still rocking back and forth laughing - Larry watching
him blankly - he sees Dorothy going away and stares - then
turning quickly to Yates he tells him angrily to shut up -
Yates stops sharply not understanding why Larry should be sore -
Larry calls to Dorothy to stop - and starts out towards her -
leaving Yates staring -

79

MEDIUM FULL
Dorothy walking away from heavies toward
car - she stops as Larry calls - he rides to her and dismounts
leaving Yates staring after him blankly - Larry dismounts and
steps over to Dorothy looking very friendly and affable - she
stands waiting rather haughtily to see what he has on his mind -

80

C U LARRY AND DOROTHY
she waits coldly to see what he is going to say - he steps in
to her with an ingratiating smile - then looks out at Yates
with a black scowl -

81

C U YATES
he is staring blankly out at Larry - sees the scowl and shifts
his eyes uneasily, not understanding what it's all about - then
looks back at him -

81

C U DOROTHY AND LARRY he always his good and replica:
Larry turns from Yates to Drothy and again smiles - he says:
indicates the car and says:

TITLE

"IF IT'LL HELP YOU, MISS, WE'LL RIDE TO TOWN AND FETCH YOU SOME GAS."

Dorothy brightens at this and says it will help a lot - she takes change purse from pocket and starts to give him some money - he shakes his head and insists he wouldn't think of it - she insists but he absolutely insists -

82

C U YATES
he is staring blankly at this refusal of take good money as if
he thinks Larry has gone butty-

83

C U LARRY AND DOROTHY she gives up trying to make him take money - he turns as if to get on his horse - then turns back and ~~says that Dorothy~~ indicating off towards Leo's house, he says:

TITLE

"YOU'D BETTER GO UP TO MY HOUSE AN' WAIT --- I CAN'T GET BACK UNDER AN HOUR OR SO."

she looks off towards Leo's place as Larry indicates it and seems pleased with thr idea -

◆◆◆

~~XX~~

84

C U YATES
he is looking at the others blankly - when Larry indicates
Lee's house, he looks off that way and then back to Larry in
abject amazement at the idea of sending girl to Leo's house and
claiming it as his own -

85

C U DOROTHY AND LARRY
 he she tries to thank him for the invitation - he appears

100

Yates agrees heartily and they turn and ride up road ~~xxxxxxxx~~
in direction Leo went -

92

FULL
they ride out

93

MEDIUM SHOT OF LEO'S HOUSE

Dorothy enters - walks up to door - glances around - knocks -
not sure but she may be mistaken - hears no one and enters -

94

INT. KITCHEN

Dorothy enters kitchen - ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ closes door
and looks around curiously -

95

C U DOROTHY

she stands at door looking around kitchen - looks down at
baby and starts to jiggle it - decides to give it the bottle
again - glances at hand bag in her hand - then exits to table
to take bottle from bag -

96

FULL

she crosses to table - dishes etc. piled on table - she sets
grip on edge of table and opening it starts fishing for bottle -
~~xxxxxxxxxxxxxxxx~~ it has evidently slipped down beside other
things in grip - she takes out a night gown ~~xxx~~ folded up and
lays it down back of grip without noticing specially where she
puts it -

97

MEDIUM CLOSE

she finds bottle - give it to baby - reaches back of grip for
nightie - ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ starts in surprise at what
she sees

98

C U ON TABLE

the folded nightie is lying partly in a basin of water -
her hand enters and lifts it out

99

MEDIUM CLOSE DOROTHY

she takes up nightie registers the water on it - shakes it
out to full length - glances from baby to nightie - has to get
rid of baby before taking care of nightie - looks around - sees
door to living room - takes up grip and nightie in one hand
and exits to living room with baby on other arm -

100

LIVING ROOM

Dorothy enters from kitchen - glances around room - crosses to couch - sets down grip and nightie and starts to fix baby on couch -

101

EXT. GIRL'S RANCH - Full

Leo drives in in buckboard - stops at tree - gets out and starts to tie up -

102

MEDIUM CLOSE LEO

he is tying horses and glancing over shoulder at house - straightens hat and tie and exits to house -

103

MEDIUM CLOSE AT DOOR

Jo appears in doorway - smiles out eagerly at Leo and steps out to meet him as he enters from buckboard - he takes her hands and looks down at her tenderly - she is all happy - he leans broadly to one side and looks past her into house - then draws her to one side of door to kiss her out of sight of anyone on the inside -

104

VERY CLOSE LEO AND JO

he takes her face between his hands and bends to kiss her - in the act he stops as his eyes catch sight of something in doorway - he stares long enough to plant something, then shifts his hands and opens Jo's eye wide as if looking in it for a fleck of dust - quickly jerks kerchief from breast pocket and starts to probe in the eye, glancing furtively out at doorway -

105

MEDIUM CLOSE

Leo as before prodding at Jo's eye - mother disc. standing in doorway watching coldly - she holds it a moment - then she walks down to them - Leo pretends not to notice her till she gets right up to them -

106

C U THE THREE

mother watching - Leo prodding at Jo's eye acting as if he didn't know mother was there - she stands a moment - they are not fooling her - then she says sarcastically:

TITLE

"WHAT'S THE MATTER? HAVE YOU LOST SOMETHING?"

Leo jumps startled as if he just discovered she was there - smiles disarmingly - then indicating the eye and kerchief explains briefly - mother watches him coldly - then she looks out toward the curtains and stuff piled at edge of porch - she sees the direction of her glance and he also looks - she turns back to him and indicating the truck and buckboard says he'd

119

FULL SCENE

Leo and women looking as heavies ride into scene - they raise their hats - Larry dismounts and crosses to Leo - they shake hands -

120

MEDIUM SHOT - Leo and Larry in f g
they shake hands - Larry glances out at women and then looking
at Leo indicates with a little jerk of the head that he wants
to say something to him privately - Leo doesn't understand -
glances at women, then walks a pace or two from them with
Larry -

121

MEDIUM CLOSE MOTHER AND JO

mother leans forward and cranes an ear to hear what she can -

122

C U LEC AND LARRY

Larry glances out at women - then grinning at Leo he says in a stage whisper:

TITLE

"DID YOU KNOW YOUR LADY FRIEND IS WAITIN' FOR YOU AT THE RANCH?"

Leo looks at him wide-eyed and repeats plainly: My Lady friend!
Larry nods -

123

C U MOTHER AND JO

mother straightens as she hears - looks at Jo and her lips set in a straight line as she leans forward again to hear what else she can -

124

C U LEO AND LARRY

Leo staring at Larry while the woman who is grinning at him - the woman who is grinning at him - Larry leans over again and says:

TITE

"I THOUGHT YOU MIGHT WANT TO KNOW --- BEFORE YOU TAKE THE LADIES OVER!"

as he finishes line, he indicates Jo and mother with a thumb and
~~XXXXXXXXXXXXXXXXXXXX~~ exits to his horse - Lee
~~XXXXXXXXXXXXXXXXXXXX~~ turns and looks at women -

125

C U JO AND MOTHER

Jo is looking reproachfully at Leo - mother is sore, suspicious and shows it in her straight, hard look out at Leo -

126

C U LEO

he is looking at women - turns and looks out at Larry, still not sure what it is all about -

127

MEDIUM SHOT LARRY AND YATES

Larry ~~taxahant~~ picks up reins and turns to mount - then turns back to Lee and says:

TITLE

"I FORGOT TO SAY THAT SHE BROUGHT THE BABY THIS TIME!"

[illegible]

128

C U LEO

he stares pop-eyed at Larry - then turns again to women -

129

C U WOMEN

they are looking out to Larry - they turn and look at Leo - mother's lips set in firm line - He on verge of tears -

130

C U LEO

looking at we on - he turns and looks out at Larry - ~~know~~

131

MEDIUM SHOT LARRY AND YATES

Larry turns and swings to saddle -

132

FULL SCENE

Larry swings to saddle and they rein around to ride out - Leo rushes across to Larry, jumps up and drags him down out of saddle to ground - drags him back to his feet -

133

MEDIUM CLOSE

Lee gets Larry to his feet - turns loose of him and pointing off towards buckboard, he ~~then~~ shoves his face into Larry's and says:

TITLE

"TAKE OFF YOUR HAT AN' TELL THEM I DIES YOU'RE A LIAR!"

Larry looks out at women - back to Leo who doesn't look as if he'll stand any monkey business - Larry removes his head and takes a slouching step towards women - then unexpectedly whirls and pops Leo on the jaw knocking him out of scene -

134

~~XXXXXXXXXXXX~~
MEDIUM FULL

Leo ~~wakes~~ staggers back - Larry starts for his horse - Leo intercepts him and they tangle -

135

C U YATES

he decides to interfere - slides off horse and starts for battle -

136

C U WOMEN

they are standing in buckboard watching excitedly - at least Jo is excited - mother is iron faced with set lips -

137

MEDIUM SHOT OF FIGHT

Leo and Larry going it when Yates enters and takes a hand -

138

MEDIUM CLOSE AT DOOR OF RANCH HOUSE

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ father steps into doorway - opens screen and looks out at fight - he wears hat and specs - has open newspaper in his hand - he steps out and stares out at fight thru specs -

139

MEDIUM SHOT OF FIGHT FROM FATHER'S ANGLE
it is all out of focus -

140

MEDIUM CLOSE FATHER

he is looking out at fight as before - he jerks specs down on his nose and stares - ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

141

~~MEDIUM~~ SHOT OF FIGHT FROM FATHER'S ANGLE IN FOCUS

142

MEDIUM CLOSE FATHER

looking over specs at fight he sees what it is all about and becomes excited - he looks in other directions and waves punchers to come on and give a hand -

143

MEDIUM CLOSE OF FIGHT

Leo has Larry in a clinch - Yates slips in behind Leo with gun upraised - he gets a chance to crack at him with it - starts -

144

MEDIUM FULL

father running into scene in time to grab Yates' arm and keep Leo from getting smacked with gun - other punchers rush in and separate scrappers - a couple of huskies hold Leo - others hold heavies - ~~they father demands explanation~~

145

MEDIUM CLOSE LEO AND FATHER

father demands an explanation from Leo - Leo explains what the heavies did - tried to make trouble for him - father turns to heavies

146

MEDIUM CLOSE FATHER AND HEAVIES

father turns to them to see what they have to say for themselves - Larry is wrathful - he indicates Leo and says to father:

TITLE

"WE COME OVER TO DO HIM A GOOD TURN --- AN' THIS IS THE THANKS WE GIT!"

147

C U LEO

he is held by punchers - he strains to get loose and says to heavies:

TITLE

"THIS AIN'T HALF THE THANKS YOU'LL GET IF THEY'LL TURN ME LOOSE!"

148

MEDIUM SHOT OF GROUP

Leo trying to get loose - father trying to keep things quiet - he tells the heavies to mount and get on out - he is not sore at them but is doing it to avoid more trouble - they glower at Leo and in company of a couple of punchers they exit - father turns to Leo -

149

FULL SCENE

all watch as heavies mount and ride out looking sullenly back -

150

MEDIUM SHOT OF GROUP

they are looking out after heavies - father turns and looks at Leo - then he starts to grin - Leo stares - father starts to laugh and giving Leo a friendly shove says goodnaturedly:

TITLE

"CAN'T YOU TAKE A JOKE? THEM BOYS WAS JUST JOKIN' YOU?"

151

~~XXXXXXXXXXXXXXXXXXXX~~and punchers join in the laugh at Leo - father finishes line/- Leo looks out after heavies and back to father as he says doubtfully:

TITLE

"THAT'S THE UNFUNNIEST JOKE EVER I MET UP WITH!"

as he finishes line, they look out towards buckboard and start in surprise at what they see -

152

MEDIUM SHOT AT BUCKBOARD

mother is getting awkwardly out of buckboard -

153

MEDIUM CLOSE LEO FATHER AND A PUNCHER OR TWO

they are looking at mother - realize the women don't regard it as a joke-~~XXXXXXXXXXXXXXXXXXXX~~ Leo and father look at each other soberly and exit to women -

154

MEDIUM SHOT AT BUCKBOARD

mother is on the ground and is ordering Jo to get out - Leo and father enter and start to talk to mother - she is on her high horse - she just looks at them and turning to Jo again tells her to get out of rig - Jo undecided -

155

MEDIUM CLOSE, LEO, FATHER AND MOTHER

father starts to argue with mother - she makes a hot comeback -~~XXXXXXXXXXXXXXXXXXXX~~ and starts to march past him on her way to the house - he stops her and holding out his hands pleadingly, says:

TITLE

"IF THEM BOYS WAS FRANKIN', YOU'LL NEVER HEAR THE LAST O' THIS, MOTHER?"

she stops short and draws back - she hadn't thought of that - she regards him quizzically - then she looks at Leo who says nothing but ~~XXXXXXXXXXXX~~ waits breathlessly - she turns and looks out at Jo - then she looks back at father and eyes him

at father as latter starts to rub his chin thoughtfully - he considers a moment and then says doubtfully:

TITLE

"AN' THEN AG'IN ---- MEBBE THEY WASN'T!"

~~xxxxxx~~ still rubbing his chin he looks around at puncher - ~~xxxxxx~~ he shifts his eyes out after buckboard again - hesitates - then decides he will ride over and find out - turns to exit -

161

MEDIUM SHOT

father turns and exits in direction of barns -

162

EXT. ROAD - C U LEO AND JO FROM CAMERA CAR TRAILING BUCKBOARD
Leo driving and looking straight ahead - Jo also looking ahead - mother seen between them on back seat sitting very erect and prim - Jo turns her head slightly and looks up at Leo covertly - Leo catches the glance and looks around at her quickly - at this Jo turns her face away with a little smile - in doing it, she drops a hand to seat between them - Leo sees she is not so sore and anxious to square himself, he drops a hand over Jo's and leans closer to say something - mother seeing this slides forward in ~~xxxx~~ seat - Leo had forgotten her in his interest in Jo - ~~xxxxxx~~ he sees her out of the corner of his eye and with a little look of disgust, turns away from Jo, drops her ~~xxx~~ hand and slaps the team with a rein - mother slides back where she belongs self-satisfied -

163

ROAD - full

Leo smacks team and drives out briskly -

164

BRUSH AT EDGE OF ROAD - medium close heavies
they sit their horses watching Leo drive past - they follow him with their eyes till he is well down road - ~~xxxxxx~~ ~~xxxxxx~~ then they turn and look at each other - a slow grin ~~xxxxxx~~ spreads over both faces - Larry says to be on their way - they start out following Leo -

165

ROAD

Larry and Yates ride into road from brush and start on out in same direction Leo went -

166

EXT. FATHER'S BARN - medium full

father ~~xxxx~~ leads horse out of barn - stops and thinks a moment

then mounts and rides out easily on his way to Leo's ranch -

167

EXT. ROAD

heavies ride in from camera - when they are fairly well up stage they turn in their saddles as they hear something coming behind them - they ride over to one side of road as a machine enters driven by a man - it is a Ford and has top down - the machine draws up beside them and comes to a stop - they rein in their horses -

168

MEDIUM SHOT OF GRO UP - ~~xxxxxxxxxxxxxxxx~~
Ford driver speaks - others answer him -

TITLE

ROBERT M. WILLIS, FROM POLICE HEADQUARTERS OF A CITY A HUNDRED MILES PARTHER WEST.

.....

169

C U WILLIS

he looks out past camera at heavies and glancing from one to the other says:

REIDE

~~XX~~
~~XX~~

TITLE

"DID YOU HA PEN TO SEE A STRANGE WOMAN DRIVIN' ALONG HERE TODAY IN A FLIVVER?"

170

C U HEAVIES

they look at each other - then back at Willis - Larry asks:

TITLE

"WHAT SORT OF A LOOKIN' WOMAN?"

171

C U WILLIS

he takes a photo from his ~~xxx~~ pocket and passes it over -

172

C U HEAVIES

Larry takes the picture and looks at it - his eyes widen a trifle - looking at Yates, he holds the photo for him to look at it - Yates stares -

Insert photo of Dorothy

back to scene: Yates looks at Larry for a cue - Larry looks back at Willis and asks:

TITLE "DID SHE HAVE A BABY WITH HER?"

173 C U WILLIS
his face lights up brightly at this and he says he did - then he asks eagerly:

TITLE "DO YOU KNOW WHERE SHE IS?"

174 C U HEAVIES
Larry looks at Yates - then says to Willis:

TITLE "WHAT'S IN IT FOR US IF WE DO?"

175 C U WILLIS
he replies: "A HUNDRED DOLLARS."

176 C U HEAVIES
Larry regards the photo ~~xxxxxxxxxx~~ as he thinks a moment - then looking up he asks:

TITLE "WHAT DO YOU WANT HER FOR?"

177 C U WILLIS
his face darkens - he replies sullenly:

TITLE "THAT'S MY BUSINESS!"

178

C U HEAVIES

Larry regards Willis with a little grin and says:

TITLE

"I RECKON FINDIN' HER IS YOUR BUSINESS, TOO!"

as he finishes title he hands back the picture -

179

MEDIUM SHOT OF GROUP

Larry hands back photo - waves at Willis and turns as if to ride off - Willis looks at them startled - then he puts up a hand quickly and asks them to stop - they turn back -

180

C U WILLIS

he looks out at them - he doesn't want to talk but sees he must if he is to have their help - he says finally:

TITLE

"SHE'S MY WIFE!"

181

C U HEAVIES

both men stare and Larry echoes incredulously: "Your wife!"

182

C U WILLIS

he is still sullen - he ~~xxx~~ nods angrily and says:

TITLE

"I SUE'D HER FOR DIVORCE AND SHE RAN OFF WITH THE BABY!"

183

C U HEAVIES

Larry considers a moment - then he glances at Yates and turning back to Willis says:

TITLE

"MAKE IT TWO HUNDRED AN' WE'LL LEAD YOU TO HER!"

184

MEDIUM SHOT

Willis considers a moment - then he says all right - heavies say to come on - all start out of scene -

FULL SCENE

INT. LIVING ROOM AT LEO'S - medium full - fade in

EXT YARD

INT. LIVING ROOM - medium close at window

LIVING ROOM - shooting across room and thru bedroom door

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MEDIUM CLOSE AT BUCKBOARD
Lee disc. helping mother down from vic - she starts to brush

MEDIUM CLOSE AT BUCKBOARD

[illegible]

MEDIUM CLOSE LEO AND JO

192

MEDIUM SHOT

Jo has left Leo and started towards the house - he catches her wrist - she stops and turns back to him - then drops her eyes - ~~he looks down at her and~~ he looks down at her and asks if she is still suspicious - she shakes her head no - delighted he puts a finger under her chin and lifts her face - she is smiling - he looks into her eyes - then slowly turns and looks toward house -

193

MEDIUM CLOSE AT DOOR

mother stands in front of door hands folded - straight - staring primly out at buckboard -

194

MEDIUM CLOSE LEO AND JO

he stands as before with hands on Jo's arms looking at house - he swallows and turns abruptly to get the things from the buckboard - Jo turns and starts slowly to house -

195

MEDIUM CLOSE AT DOOR

mother turns sizes up house and enters -

196

INT. KITCHEN

mother enters - looks around room with nose up - crosses to living room door - she opens it -

197

INT. LIVING ROOM - shooting along wall past kitchen door and showing bedroom upstage -

Dorothy disc. upstage in bedroom fixing hair before glass - mother opens door down stage - it covers Dorothy so she can't see her - she ~~keep~~ holds door open and looks around room - sees nothing and goes back into kitchen -

198

KITCHEN

mother enters from living room - crosses to table and picks up some article gingerly -

199

EXT. BUCKBOARD

Leo finishes loading things in his arm - looks around for Jo - sees she is gone - sees her at house and hurries out after her -

200

MEDIUM SHOT AT DOOR

Jo wanders into scene from buckboard - she lays her hand on door knob and is about to open it when Leo enters, stops her and draws her aside to kiss her -

MEDIUM CLOSE LEO AND JO

MEDIUM GRADE SHOT

mother is standing in doorway holding it open and looking - Lee with an arm partly across Jo's shoulders, slides it down to her arm and politely escorts her through the open door apparently as though he thought mother was simply holding it open for them - mother watches them thru the door taken slightly aback at the way he seems to have ignored her - then she follows inside -

KITCHEN - medium full

Leo tells women to make themselves at home - he starts for the living room with the parcels -

LIVING ROOM - door to kitchen down stage in f g

~~XXXXXXXXXXXXX~~

Dorothy leaves bedroom upstage, carrying baby and walks down toward door - as she nears the door, it is opened from other side by Leo - he steps in, the door hiding Dorothy from him - turning he looks out at Jo and with a grin motions for her to come into that room - while he is doing this, Dorothy has moved around and is standing behind him but hidden by the door from the kitchen - Leo motions for Jo to join him -

XXXXXXXX KITCHEN - medium close Jo

she is removing her hat - sees Leo's high sigh - glances at mother and nods to Leo she will come -

LIVING ROOM -

Dorothy wants explanation - Leo looks wildly back at kitchen - then taking Dorothy by the arm he hurries her up stage to bed room gets her inside and closes door -

INT. BEDROOM

Leo hustled Dorothy in and closes door - she stands looking -
~~not~~ at it half curious, half sore - she ~~ixtexas~~ reaches out
 and tries the door -

MEDIUM CLOSE LEO AT DOOR

he is disc. looking door - turns to camera and draws hand over forehead - looks out of scene - stares - worried again - rushes out -

209

C U BOTH

as Dorothy speaks, Leo puts his hand to his lips and says Sh!
tamrified - he glances back thru crack in door - then turning
to Dorothy he glances up stage at bedroom and indicates for her
to go into that room - she looks but doesn't go - it -

206

LIVING ROOM AS IN 204

Leo grins - pushes door almost shut and turns to walk into center of room - he ~~bumps~~ stops short as he all but bumps into Dorothy who is standing smiling at him - he stands paralyzed and speechless - his arm slowly lowers and the bundles drop unnoticed to the floor -

207

C U LEO

he stares at her blankly - paralyzed - glances down at the baby and then quickly back to her face -

208

C U DOROTHY

she realizes Leo has not know of her presence but still assuming it to be all right, she starts to smile again and says she can explain everything -

209

MEDIUM CLOSE BOTH

as Dorothy starts to speak, Leo comes to life and putting a finger to his lips says Sh! - glances back at door - then at Dorothy again - then closing the door and holding it, he points to the bedroom and tells her frantically to get in and shut the door - she looks up stage at bedroom and back to Leo - doesn't get the idea of why she should hide out - Leo frantic - wants to yell at her but can't make a sound for fear of being heard -

210

MEDIUM CLOSE DO

she finishes removing hat and coat - glances at living room and exits towards it -

211

LIVING ROOM -

Dorothy wants explanation - Leo looks wildly back at kitchen - then taking Dorothy by the arm he hurries her up stage to bedroom gets her inside and closes door -

212

INT. BEDROOM

Leo hustled Dorothy in and closes door - she stands looking ~~not~~ at it half curious, half sore - she ~~fixtuxxxx~~ reaches out and tries the door -

213

MEDIUM CLOSE LEO AT DOOR

he is disc. locking door - turns to camera and draws hand over forehead - looks out of scene - stares - worried again - rushes out -

214

MEDIUM CLOSE AT TABLE

~~Leo~~ Dorothy's handbag disc. on table - Leo rushes in - grabs it up and exits with it to bedroom -

215

KITCHEN - medium close Jo and mother

Jo pinning apron at mother's back - she finishes - glances out toward living room - mother exits rolling up sleeves - Jo watches - starts backing toward living room -

216

INT. BEDROOM

Dorothy standing staring at door - it opens suddenly and the hand bag is tossed in and door closed again quickly -

217

LIVING ROOM - kitchen door in f g

Leo upstage looking bedroom door - he hurries downstage and starts picking up bundles -

218

KITCHEN SIDE OF DOOR - medium shot

Jo backs into scene watching mother - she opens door and starts thru -

219

MEDIUM SHOT LIVING ROOM DOOR

Leo disc. picking up bundles - he picks up the last and exits with them to put them on ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ a chair ~~when~~ as he exits, the door opens and Jo enters - closes door - looks out at Leo - smiles and exits to him -

220

MEDIUM CLOSE LEO

he stands at chair with back to Jo - he is smiling over shoulder at her - ~~xx~~ she enters - he turns back to her to put bundles in chair - as he does so he starts in surprise and horror as he sees

221

C U BABY BOTTLE ON FLOOR BESIDE CHAIR

222

MEDIUM CLOSE LEO

he gets over his dilemma - ~~xx~~ turns to Jo hoping she may not see the bottle - gets between her and bottle - puts hands on her arms - trying to smile - he reaches out with a foot to kick bottle under couch -

223

C U BOTTLE

Leo's foot enters scene and with a sudden move, shoves it out of scene -

C U COUCH
bottle slides into scene and disappears under couch -

C U LEO AND JO
she is looking seriously into his face - he is looking out of
the corners of his eyes to see if the bottle went out of sight -
he sees it did and heaving a sigh, turns to Jo with a smile -
she holds him off an instant and regarding him curiously asks:

"WHAT'S THE MATTER? IS SOMETHING TROUBLING YOU?"

Leo says Who? Me? then he smiles broadly and replies:

"TROUBLE'S THE LEAST O' MY TROUBLES! IN FACT, I'M A SORT OF A TROUBLE BUSHER!"

with this he ~~xxxxxxxxxxxx~~ tries again to make love to her -
she smiles and drops her eyes coyly - ~~xxxxxxxxxxxxxxxxxxxx~~
~~xxxxxxxxxxxxxxxx~~

C U AT COUCH
Bullet enters scene and crawls under couch after the bottle -

C U LEO AND JO - Leo is facing couch -
he puts a finger under her chin and starts to tilt up her face -
she raises it with a smile - he is smiling - then he sees
Bullet coming out from under couch and the smile freezes - he
stares - tries to cover it but it is too late - Jo looks and
sees -

~~XXXXXXXX~~ C U AT COUCH
Bullet crawls out from under couch with baby bottle hanging
from his teeth by the nipple - he exits toward Leo -

C U LEO AND JO
they are looking at Bullet as he approaches and stops at their
feet (out of scene) - Jo looks up at Leo - then down at dog

MEDIUM CLOSE OF GROUP
Bullet is sitting up at their feet with bottle hanging from
teeth - Jo reaches down and brings up bottle - she faces Leo
with it accusingly - wants to know what it is and what it means

231

C U LEO

he is paralyzed - doesn't know what to say - he looks down
Bullet as if he would like to kill him -

232

C U BULLET

he looks up at Leo - realizes he has got in bad and ducking
head, sneaks out of scene -

233

C U LEO AND JO

she is still waiting for an answer to her question - watching
Leo frigidly, she lifts the bottle and holds it out to him
without a word - he takes it and regards it solemnly - hesi-
tates - then says seriously:

TITLE

"I WAS USIN' /WHAT THERE UTENSIL TO -- TO NURSE A SICK CALF
YESTERDAY."

Jo stares a second - then her face brightens with a happy smile -
she says "Really?" - Leo sees he is getting over good and ~~nodding~~
nodding, replies seriously:

TITLE

"YES'M --- I SET UP MOST O' THE NIGHT A-ROCKIN' THE POOR LITTLE
FELLER!"

Jo lays both hands on Leo's arm and beaming on him says eagerly:

TITLE

"WHERE IS HE NOW? I WANT TO SEE HIM!"

234

C U LEO

he takes this - he hadn't thought of this contingency - he
turns his head away - hesitates - then says with a mournful
shake of the head:

TITLE

"HE PASSED ON ABOUT DAYBREAK --- SPITE OF ALL I COULD DO FOR
HIM!"

235

C U BOTH

Leo finishes line looking away from Jo - he draws the back of
his hand across his nose as if he might be trying not to cry -
she sees and believing his grief real, she tries to comfort him -
gets rather mushy - he turns to her with a sad smile and ~~they~~
~~standzwiththeketxhandstogether~~ starts to kiss her -

LIVING ROOM - medium close at kitchen door
the door opens - mother steps inside and says:

"WHERE'S YOUR ~~DEET~~ DISH TOWEL?"

she stands staring out at the others ~~taxing~~ stiffly -

MEDIUM CLOSE LEO AND JO
both start nervously in the act of kissing - Leo ~~doesn't~~ hold
it but doesn't even look at the mother - he walks right out
of scene to center of room -

FULL SCENE
Leo walks from Jo to table - takes up a folded cloth and walks towards mother with it - she advances to take it - ~~sakeszixxx~~
~~xaxxzxzxgxzhaukxzsztkshenzzzxhxshexstpsxshuptlyxndzturp~~
~~xtxshxsstxhxx~~ he hands it to her and turns back toward Jo as mother starts to kitchen with dish towel - she barely gets turned when she stops, stares at cloth and whirls on Leo who turns back to her in surprise - she steps closer -

820206XXXXX
she is sitting down at a table which she is holding before her
in a straight line and looking out of a window at the
she says:

MEDIUM CLOSE LEO AND MOTHER
he is scared - doesn't know what is wrong but knows something
is sour - she stares at him frigidly - then ~~shazam~~ holding it
up where Leo can see it without registering to camera plainly
she says:

"I'VE HEARD THOSE THINGS CALLED FUNNY NAMES -- BUT NEVER A DISH TOWEL!"

Leo stares with craned neck at the thing -

C U DIAPER FOLDED AND PINNED HELD IN WOMAN'S HANDS

~~C. H. LEO AND MOTHER~~
~~he reaches out and slowly takes the diaper - he looks at it~~
~~dumbly, turning it over stalling for some out - she eyes him~~
~~frigidly without a word - h~~

241

C U LEO AND MOTHER

he is staring at diaper - mother holds it out to him - he shifts his eyes from the diaper to her face - then takes the cloth and stands turning it over and regarding it dumbly - t to figure some out for himself - she eyes him frigidly witho a word -

242

C U JO

she is staring out at the others pop-eyed - she exits toward them -

243

MEDIUM CLOSE LEO AND MOTHER

Jo enters while Leo is fishing for an out - after a moment he looks up from the diaper with a little grin and says:

TITLE

"IF I'D KNOWN THAT WASN'T A DISH TOWEL, I'D NEVER 'A' BOUGHT IT!"

244

C U MOTHER

she starts in surprise and staring blankly out at Leo she says:

TITLE

"DO YOU MEAN TO SAY YOU DON'T KNOW WHAT THAT THING IS?"

245

C U LEO

he is looking dumbly at mother - he looks down at diaper again - then looking up at mother he shakes his head slowly and says: "I can't say as I do." -

246

C U MOTHER

she looks from Leo to Jo - then back to Leo and says significant-ly:

TITLE

"WELL, YOU'LL FIND OUT SOON ENOUGH, I RECKON!"

247

C U LEO AND JO

he is still posing as innocent - he looks at Jo as if for an explanation - she ducks her head - he looks back at mother and indicating the diaper says:

TITLE

"IF THAT AIN'T A DISH TOWEL, I KNOW THERE'S SOME OUT ON THE CLOTHES LINE."

248

MEDIUM SHOT OF GROUP

as Leo finishes line, he starts as if to go and get the towel
mother stops him and says she will go - she turns and exits
they look after her -

249

EXT. KITCHEN - medium close at living room door

mother enters from living room - closes door behind her and
exits towards outer door -

250

EXT. LIVING ROOM - medium close Leo and Jo

they are looking out after mother - Leo turns as if to put his
arm around Jo - then glancing out at kitchen, wonders if mother
really went outside - he glances at Jo - then exits - she watch
puzzled and then follows curiously -

251

INT. KITCHEN - medium shot at ~~same~~ living room door

door opens and Leo steps into room - he looks toward outer door -
sees mother is gone - Jo steps in from living room just as he
turns - he stops short - then takes her into his arms to kiss
her -

252

INT. KITCHEN - medium close at outer door

the door opens - mother enters and slams door -

253

C U LEO AND JO

he is just about to kiss her - both start and turn trying to
cover their intent -

254

FULL SCENE

Leo and Jo looking at mother - she stares at them - then crosses
toward them with blood in her eye - she stops before them and
glares at Leo -

255

MEDIUM CLOSE OF GROUP

Leo sees he is in wrong again - mother eyes him - then holding
out a wadded up cloth she demands:

TITLE

"WHAT'S THE MEANING OF THIS?"

as she finishes line, she shakes out a woman's nightie - L
Jo both stare -

256

C U LEO AND JO

they are staring at nightie - Leo swallows - looks out of
of eyes at Jo - she straightens - looks to him for explanati
and it is apparent she doesn't expect him to ~~explain~~ be
able to explain it - he looks out at mother -, then down at
nightie again stalling for a way out - Jo still watching him

257

C U MOTHER

she is glaring out at Leo -

258

C U LEO

he is looking at nightie - he lifts his eyes to mother - then
~~he~~ drops them and looks around at Jo - swallows and
finally says hesitatingly:

TITLE

"I - I DON'T SEE NO HARM IN THAT! IT'S A PRESENT I BOUGHT FOR
HELEN!"

259

MEDIUM CLOSE OF GROUP

Leo indicates Jo as he finishes line - she brightens at this -
takes nightie from mother and inspects it - ~~she~~
even mother is satisfied - she ~~she~~ bends over to
feel the material - Leo watching them ~~she~~
~~she~~ draws hand across brow still weak from
the narrow shave he has had -

260

C U MOTHER AND JO

they are looking at nightie - something on it attracts their
attention at the same time - both stare - then they look at
each other - then turn and look at Leo accusingly -

261

C U THE THREE

the women turn and regard Leo accusingly - he can see there is
more trouble ahead but he can't guess what - he looks from one
to the other trying to be at ease - Jo indicates a spot on the
nightie and says:

TITLE

"IF IT'S A PRESENT FOR ME, WHY PUT THOSE INITIALS ON IT?"

Leo bends and stares wildly at the initials - he is stuck time and the women seem to know it - he straightens - this hopelessly - then looking back at the initials he ~~says~~ scratches his head and says rueful

TITLE

"WELL, YOU SEE, I DIDN'T KNOW WHETHER IT WAS PROPER TO USE MAIDEN INITIALS, OR HER MARRIED ONES -- SO I COMPROMISED!"

the women look at him curiously - glance at each other to see if ~~any~~ either is getting the idea - then back at Leo -

262

C U LEO

he leans slightly and takes another look at the initials to be sure he is right before he commits himself - then straightening he says with a sickly grin:

TITLE

"D. W. -- THAT STANDS FOR 'DEAREST WIFIE!'"

he finishes line and looks anxiously from one to another to see if he is getting across -

263

MEDIUM CLOSE OF GROUP

the women stare at him for a moment - then Jo looks down at initials again and a broad smile spreads over her face - she hugs the nightie to her breast and presses closely up to Leo - even the mother seems to be fairly well satisfied with the explanation - she starts examining the material again - Leo is about ready to pass out - these surprises are coming too fast for him - he heaves a sigh of relief but it has passed the funny stage for him -

264

BEDROOM - medium

Dorothy stands leaning rather dejectedly against the door to living room - one arm holds the baby, the other is hanging listlessly at her side - she turns her eyes slowly out towards other room and back to bedroom - suddenly she starts next in surprise and quickly makes a move with her hand as if to cover the baby's mouth as she starts to jiggle it to keep it quiet, ~~glancing from time to time out towards other room~~ glancing from time to time out towards other room - (The whole idea of this scene is to plant the baby crying and the girl trying to stop it to keep it from being heard in the other rooms.)

265

INT. KITCHEN - medium close Leo and others

everything is happy - trouble apparently over - they hear the sound of the baby crying and all stiffen - smiles fade from all faces - the women straighten and look around room dazedly as if trying to figure where the noise is coming from - ~~the~~

272

~~XXXXXXXXXX~~ KITCHEN - medium full
all listening - they hear the wail - mother glances at Leo
without a word, she marches straight into the living room
Leo stares after her - then he and Jo follow -

273

LIVING ROOM
mother enters stops in center of room and looks around trying
to locate baby - Leo and Jo follow inside stopping close to
kitchen door -

274

MEDIUM CLOSE LEO AND JO
Jo glances around room - then locates sound coming from bedroom
she glances at Leo - then turns and starts upstage to bedroom
Leo follows precipitately -

275

MEDIUM CLOSE AT BEDROOM DOOR
Jo enters and starts to turn door knob - Leo follows in hurried
and stops her - she turns facing him - demands to know why she
shouldn't look in the room -

276

BEDROOM - medium close at door
Dorothy with baby facing door - she is hearing argument outside -
she backs slowly away from door -

277

LIVING ROOM - medium close at door
Leo, Jo and mother disc. - Leo has hand on door knob trying to
keep them from looking in - mother pushes in front of Jo and
indicating the bedroom demands to know why they should not look
inside - Leo stalls a moment - then shaking his head he says:

GO

TITLE

"I DON'T WANT YOU TO ~~XXXXX~~ IN ~~XXXXXX~~ THERE'S A SURPRISE IN THERE!"

mother looks at him - then to door - she puts her ear against
it and listens - then straightening she says to Leo significant-
ly:

TITLE

"YOU AIN'T GOT NOTHIN' IN THERE THAT'LL SURPRISE ME!"

as she finishes line, she shoves his hand from knob - he allows
her to do it with an air of resignation - he can gain nothing by
refusing - the refusal is as damaging evidence as the discovery -
he steps aside and says:

TITLE

"HELP YOURSELF -- BUT IF YOU DON'T LIKE WHAT YOU FIND, DON
BLAME ME!"

he steps aside and indicates for them to go on in - mother
~~xxxx~~ tosses her nose in the air - then she tries door - se
it is locked - turns key and throws the door open - stares -
sees nothing and marches inside - Leo turns his back to door
unable to ~~stand~~ look -

278

C U LEO

he is looking away from door and stands with tense expression
waiting for the row to start - he doesn't hear anything - his
expression changes to one of amazement - ~~xxxxxxxx~~ he listen
and hearing nothing, turns his head quickly to see what's the
matter -

279

MEDIUM SHOT LEO

he is turned looking over shoulder into bedroom - he stares -
then exits into bedroom with surprise -

280

INT. BEDROOM - full scene

mother in center of room looking blankly around - Jo behind her -
Leo enters - there is no Dorothy and no baby - Leo is more
puzzled than anyone - mother looks at him - then guessing the
answer marches to the open window to ~~xxxx~~ look out -

281

EXT. HOUSE - medium shot at window

Dorothy ~~xxxxxxxx~~ disc. sneaking away from window with baby
and grip - she ducks back of bush growing against house as
mother's head appears at window - mother looks around - then
back into house again -

282

MEDIUM SHOT

Leo and Jo as before - Leo still dazed - mother enters from
window - Leo glances around the room still unable to believe his
senses - then he straightens -

283

C U LEO

he straightens into scene - still unable to get the whole idea -
he starts to grin and not looking at anyone starts to grin
and ~~xxxxxx~~ blurts out more as if he is ~~xxxxxx~~ talking to
himself:

TITLE

"SHE MUST'VE FLEW THE COOP!"

284

MEDIUM CLOSE OF GROUP

as Leo finishes line, Jo turns to him with a happy smile as says:

TITLE

"OH, WAS IT A BIRD?"

Leo regards her curiously for ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ an instant, not hooking up his remark with hers - then as he gets the mistake, he says solemnly:

TITLE

"I'LL SAY SHE WAS!"

mother is not satisfied but there is no evidence - she gives a last glance around and they exit - Jo is clinging to his arm - Leo is so tickled, he starts playing his mouth organ again -

285

LIVING ROOM

Leo and women enter from bedroom, Leo playing mouth organ - mother stops and gives another look around the living room - she is a long way from satisfied that all is, as it should be -

286

BEDROOM

Bullet goes sniffing around floor - then he disappears under the bed - comes out after a moment with Dorothy's hat in his teeth - exits to living room with it -

~~287~~

~~LIVING ROOM - medium close of group~~

~~mother giving last look around room - decides there is no evidence - all turn as if to go to kitchen - mother's attention is attracted to something beside her on floor - she looks down in surprise - then straightens and looks at Leo - ~~xxxxxxxxxxxxxxxx~~ Leo sees something is wrong and follows her look as she looks back at floor - he starts in surprise and his eyes pop open -~~

~~288~~

~~C U BULLET~~

~~he is sitting up holding Dorothy's hat in his teeth -~~

~~289~~

~~MEDIUM CLOSE OF GROUP~~

~~all staring at dog -~~

286

MEDIUM CLOSE OF GROUP

Leo is delighted at having got out of his scrape and with Dorothy out of the house is certain his troubles are over mother still doubtful - she gives a last look around room - they move as if to go to kitchen - as she turns, mother's attention is attracted to something on floor at her feet - she looks down and startled at what she sees, bends slightly to look more closely - Leo and Jo see and they both stare, Leo especially is flabbergasted - just when he thought he was safe here is another snag - he stares pop-eyed -

287

C U BULLET

he sits like a statue holding Dorothy's hat in his teeth -

288

C U GROUP

they are all staring down at dog - mother gives Leo a glance then stooping she takes hat from Bullet and turns to Leo with it - holds it out to him accusingly and says sarcastically:

TITLE

"I RECKON THIS IS ANOTHER PRESENT FOR YOUR DEAREST NIPPIE!"

289

C U LEO

he swallows hard - looks around at the women - is stuck for a second - then he ~~shakes~~ shakes his head solemnly and says:

TITLE

~~REMARK~~ "NO, MA'AM --- THAT THERE IS A PRESENT I BOUGHT FOR MY -- MY DEAR MOTHER-IN-LAW!"

290

MEDIUM CLOSE GROUP

Leo finishes line indicating mother - she takes this and looking quickly at hat starts to smile - she puts it on and turns to Jo to see how she likes it -

291

C U LEO

he is watching anxiously - he forces a ~~grim~~ silly grin trying to look at ease -

292

MEDIUM CLOSE OF GROUP

mother turns happily from Jo to Leo and grabbing him, kisses him on the cheek - he starts in surprise at this - she is all bubbling over with appreciation of her prospective son-in-law now - they all start out towards kitchen - Leo still not sure whether to believe this change in mother or not -

EXT. ROAD AT JUNCTION WITH LEO'S ROAD - full
 heavies disc. riding alongside of Ford - they pull up at jun-
 -tion -

MEDIUM CLOSE OF GROUP
Larry leans from horse and tells Willis that in there is where his wife is - Willis looks in towards Leo's house - ~~the~~
~~starexixsxpxtfxzaxtxyzzmazzsmathingszxthexpxatzmxwz~~ he see something that causes him to rise up in the seat and stare - then excitedly speaking to the heavies he points toward house says, "That's her! - they stare -"

IRIS SHOT LEO'S MEUSEX RANCH YARD - house up stage
Dorothy disc. walking toward camera with baby and grip -
she looks up and sees heavies and Willis and stops short starin
then turning she starts to run back up stage -

MEDIUM CLOSE WILLIS AND HEAVIES
they are staring - Willis sees that he is seen and tells the
heavies to go get her - they spur out of scene - he starts to
go and jams down his low - he stalls his engine and climbs
out to start it again -

MEDIUM CLOSE AT FRONT OF CAR
Willis runs in - spins motor - car left in gear starts forward
and down he goes -

MEDIUM FULL
car runs over Willis and disappears out of scene - Willis sits
up - looks around - sees car - gets to feet and races out after
it -

ROAD
Willis racing down road after car - the car ~~slows~~ angles
off road and disappears off into a field - Willis follows -

INT. KITCHEN - medium close at table
everyone is happy - Jo is clearing off table - piling up dishes
- mother is still making a fuss over Leo - she still has on hat
and is effervessing about it - Leo is delighted with the way
things are going - suddenly their smiles disappear and all turn
to stare at the outer door -

MEDIUM CLOSE AT DOOR
the door bursts open and Dorothy rushes in with baby - she slams

and throws her weight against it to keep out heavies -

302

EXT. HOUSE

heavies rush into scene on horses - make flying dismount and straight to door -

303

KITCHEN - full

Leo and women standing paralyzed watching Dorothy at door trying to hold out heavies - ~~they push it open~~

304

MEDIUM CLOSE AT DOOR

Dorothy with baby trying to hold door against heavies - they are slowly pushing it open - she turns hopelessly to find an escape - looks out towards Leo -

305

MEDIUM SHOT OF LEO AND WOMEN

they are staring dumfounded at the door - don't understand any of it -

306

MEDIUM CLOSE AT DOOR

heavies force door open and grab Dorothy - they start to take baby from her - she fighting them off -

307

MEDIUM SHOT OF LEO AND WOMEN

they are watching - Leo ~~takes~~ starts forward as if to help Dorothy -

308

MEDIUM SHOT AT DOOR

Dorothy jerks loose from heavies and rushes from scene followed by the men -

309

MEDIUM SHOT LEO AND WOMEN

Dorothy rushes in followed by the men - she shoves baby into Leo's arms as heavies rush in - they stop short as they realize they must take child from Leo now - they don't like that idea - Leo is taken by surprise and doesn't understand the business of putting child in his arms - the girl smiles sarcastically at the heavies and laying her hand on Leo's arm says to Larry:

TITLE

"YOU'RE NOT SO ANXIOUS TO TRY TO TAKE IT FROM MY HUSBAND, ARE YOU?"

Leo turns and looks at her in amazement -

310

MEDIUM FULL

everyone paralyzed at her remark - mother draws closer to girl and Leo - heavies looking uneasily at one another - ~~xxxxxxxxxxxx~~

311

MEDIUM CLOSE LEO, DOROTHY, MOTHER AND JO

mother taps Dorothy on the shoulder and indicating Leo says

TITLE

"IS THAT YOUR HUSBAND?"

Dorothy looks from mother to heavies - then around to Leo and turning back to mother with a smile ~~xxxxxxxx~~ nods and says that he is - Leo who has waited for her to deny it steps forward and starts to insist that he is not - mother raises her hand and glares at him as she says "Not a Word!" - then turning to Jo, she ~~xxxx~~ starts to take ring from her finger -

312

C U HEAVIES

they are watching mother - Yates grins and nudges Larry - things are working fine - they'll queer Leo and get the baby too if all goes well -

313

MEDIUM SHOT OF GROUP AS IN 311

mother takes ring from Jo - removes Dorothy's hat which she is wearing and slapping the ring into the hat hands it to Leo - he refuses to take it - she puts it on table and telling Jo to come along starts to exit - Leo steps forward and stops them -

314

MEDIUM CLOSE LEO, MOTHER AND JO
Leo says earnestly:

TITLE

"IF YOU THINK I'M HER HUSBAND, ASK HER WHAT MY NAME IS!"

315

MEDIUM SHOT OF LEO AND WOMEN

mother sees reasonableness of this and turns curiously to Dorothy - looks at her for a moment - then repeats Leo's question - Leo is satisfied with the outcome - he is reasonably sure she doesn't know -

316

C U LEO AND DOROTHY

he regards her with a triumphant smile - she looks innocently out at mother - then turns and regards Leo the same way - turning back to mother she says with every appearance of honesty:

TITLE

"HE MARRIED ME UNDER THE NAME OF ROBERT WILLIS."

317

XXXXXXXXXXXXXXXXXXXX

Dorothy finishes line - mother steps in front of Leo and sizes him up from top to toe - then she says suddenly "Give me that child!" - she takes it from Leo's willing arms and turning to Dorothy she puts her arm around her and says:

317

MEDIUM CLOSE LEO AND WOMEN

Dorothy finishes line - mother steps in front of Leo and sizes him up from top to toe - then she says suddenly "Give me that child!" - she takes it from Leo's willing arms and turning to Dorothy she puts her arm around her and says:

TITLE

"YOU COME WITH ME, DEARIE --- I'LL SEE THAT HE DOES THE RIGHT THING BY YOU!"

Leo makes a move to butt in - mother stops him with a look and exits with Dorothy and Jo -

318

FULL

the three women walk to door, Leo and heavies look after them - the heavies then hurry forward as women reach door to keep them from leaving with baby - mother whirls on them -

319

MEDIUM SHOT AT DOOR

mother whirls on heavies as they enter and demand the child - they stop as if afraid of her - she stares at them - then taking feeling back of her, she takes key from door, opens it and sticks key in outside - XXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX

320

EXT. ELMER YARD - full scene

XXXXXXXXXXXXXXXXXXXX
father rides in and dismounts as mother and girls enter from house -

321

INT. KITCHEN - medium close at door
as door closes, heavies spring forward and grab door knob to
follow out - the door won't open -

322

EXT. DOOR - medium shot
mother and girls disc. - mother is looking door - they turn to
go as father enters all smiles - mother takes him by the arm
and to his surprise, marches him right back out of the scene
again on the way to buckboard - he protests and wants an ex-
planation but doesn't get it -

323

INT. KITCHEN - medium at door
heavies tugging at door knob - Leo walks slowly into scene and
steps back of ~~XXXXX~~ Larry - they see they can't get out the
door and turn as if to try some other way - Larry ~~XXXXXXXXXX~~
~~XXXXX~~ stops short facing Leo who regards him icily - Larry
nervous - Leo makes a step towards him - Larry holds up his
hand and says: "I can explain everything!" - Leo's jaw sets and
he replies:

TITLE

"YOU CAN'T EXPLAIN NOTHIN' ABOUT THIS FRAME UP TO ME!"

he starts towards heavies and they back off trying to stall off
the fight they know is coming -

324

EXT. AT BUCKBOARD - medium shot
everyone loading into rig - father still wants an explanation
but all mother tells him is to drive on and not talk so much -
he pulls in his head and does as ordered -

325

INT. KITCHEN - medium shot
Leo backs heavies toward corner - Yates back of Larry - Yates
backs against wall - he can go no farther - he decides to fight
and draws gun - before he can use it, Leo smacks Larry who
flops backwards against Yates and the fight is on -

326

FIELD
Willis chases Ford thru scene - he is running hard and nearly
all in -

327

KITCHEN
ad lib fight -

- 328 JUNCTION OF ROAD AND LEO'S ROAD
buckboard drives thru and takes road toward father's ranch -
- 329 KITCHEN
ad lib fight -
- 330 FIELD
Ford thru with Willis nearly to it -
- 331 KITCHEN - full
Yates lies on floor - his gun a little way from him - Leo and Larry mixing it - Leo smacks him down - he gets back up and Leo cracks him down again - he starts to get up again - then decides against further battle and running to window dives thru it head first -
- 332 EXT. WINDOW
Larry dives thru window carrying away sash and all -
- 333 INT. KITCHEN - medium close Yates
he looks out at Leo and starts crawling towards gun -
- 334 MEDIUM CLOSE LEO
he is looking out after Larry - turns towards Yates - sees him going for gun - rushes out to him -
- 335 FULL SCENE
Yates sees Leo coming - abandons gun - gets to his feet and runs to window and dives out ~~xxxx~~ as Larry did -
- 336 EXT. ~~XXXX~~ WINDOW
Larry getting up as Yates dives into scene thru window -
- 337 MEDIUM SHOT LEO
he is looking out towards window - looks at gun on floor - picks it up and throws it out window after Yates -
- 3 EXT. WINDOW
Yates getting to feet as gun sails into scene and hits him

in the back - he grabs himself when hit - then picks up the gun and follows Larry out of scene -

339 KITCHEN - medium shot Leo
he has lost all hope - looks around room and sits disconsolately on edge of table still unable to dope it all out -

340 EXT. YARD NEAR BARN - full
Ford enters scene with Willis hanging on behind - he starts to climb aboard -

341 EXT. YARD AT HEAVIES' HORSES - medium close
they enter and ~~stop~~ mount - stop suddenly and stare into yard -

342 FULL SCENE
heavies watching as Willis and Ford bear down on them - Willis clambers into front seat and gets car stopped near them -

343 MEDIUM SHOT OF GROUP
Willis rises up and wants to know where the woman is - the heavies point off in direction of the road -

344 C U WILLIS
he looks off toward road - then back to heavies and says:

TITLE "A THOUSAND DOLLARS TO THE MAN THAT GETS HER!"

245 MEDIUM SHOT
heavies get the idea - look at each other - then sur out of scene - Willis starts to get out and ~~crank~~ crank up - he runs to front of car - starts to crank - then runs back and assures himself the brake is set - then around to front again and starts to crank -

16 KITCHEN - full
Leo disc. as before - he hears commotion outside - looks - then crosses quickly to window and looks out -

347

EXT. AT FORD

Willis gets it cranked and climbs into seat -

348

EXT. WINDOW

Leo disc. leaning out - he is staring out at Willis - ~~maximize~~
~~stxhtmxandxaskx~~ he looks as if he may be beginning to have a
hunch about it all and yells out:

TITLE

"WHO THE H--- ARE YOU?"

349

MEDIUM CLOSE WILLIS IN FORD

he looks back at Leo - stares - then he answers:

TITLE

"I'M THE FATHER OF THAT BABY --- AN' I'M GOING TO GET HER!"

350

EXT. WINDOW

Leo's eyes open with delight - he yells back, "Wait a minute!
I'm going with you!" - and starts to climb thru window -

351

EXT. AT FORD

Willis has no time to wait for anyone - he drives out of scene-

352

EXT. WINDOW - medium

Leo gets thru window - stares at Ford going down the road -
looks out to father's horse - exits in that direction on the
run -

353

EXT. FATHER'S HORSE

Leo runs in - makes trick mount - reins around and rides out
at a run -

354

YARD

Leo races across yard and out, not following road as the others
have gone -

5

JUNCTION

Ford in from Leo's - turns and goes up road towards girl's ranch

356

KIKLE BRUSH
Leo thru at a run -

357

ROAD
Ford disc. upstage driving toward camera - Leo suddenly rides out of brush into road and races alongside of Ford -

358

ROAD - from camera car if possible
Leo riding alongside Ford - makes change from horse to car -

359

C U IN CAR
Leo climbs aboard with rope - starts telling Willis to step on it, pointing on ~~mt~~ ahead -

360

ROAD
Ford thru with Leo and Willis aboard -

361

ROAD
buckboard driving at a trot toward camera - heavies ride into scene upstage and race down to buckboard - buckboard pulls up as the heavies rein in beside it - ~~they~~ Larry dismounts and steps to rig -

362

MEDIUM SHOT OF GROUP
~~Larry explains that they have a baby for the baby's sake~~
~~xxxxxx~~
Larry explains what he's after - he indicates the baby and says: "That kid's dad sent us for it -- an' we're gonna take it!" - he starts to reach for it - mother hands him an open-handed wallop that staggers him and she yells at father to throw it in the team - he does as ordered and rig lurches out of scene before Larry can catch it - he turns to re-mount -

363

FULL
buckboard driving up the road away from camera - in f g, Larry mounts and he and Yates chase after rig -

364

ROAD
Ford thru

365

ROAD

buckboard running down stage - heavies ride up one on each side of it - they start trying to reach over for baby -

366

MEDIUM SHOT FROM CAMERA CAR

heavies trying to get baby - father cutting at them with the whip - Yates looks back and sees

367

ROAD

Ford coming in distance -

368

MEDIUM SHOT OF BUCKBOARD AS IN 366
Yates draws up to wait for Ford -

369

ROAD

Yates on horse away up stage - Ford in from camera - Leo standing coiling rope -

370

C U YATES

he draws gun and waits ready to shoot -

371

C U LEO FROM CAMERA CAR

he is coiling rope and getting ready to throw -

372

C U YATES

he raises gun and fires -

373

C U LEO FROM CAMERA CAR

he whirls rope and throws -

374

FULL SCENE

Ford thru - Yates is yanked from his horse - Ford stops -

375

MEDIUM CLOSE ON GROUND

he starts to get to feet - rope tightens and he is yanked out of scene -

376

FULL SCENE

Ford going down road with Yates running at end of rope -
Leo is making it fast to car -

377

ROAD

buckboard thru with Larry trying to get baby -

378

ROAD

Ford thru with Yates running behind -

379

ROAD

buckboard coming toward camera - Ford coming back of it and
overtaking it - Larry sees it - abandons idea of getting baby
and races ahead of buckboard - Ford after him -

380

ROAD

Larry thru at a run - Ford right after him with Yates running -
Leo climbing out on running board -

381

ROAD from camera car

Larry riding hard - Ford comes into scene - gaining on him - it
overtakes him and forces him in to bank - Leo on running board -
Leo reaches up to grab Larry -

382

ROAD SHOT FROM CAR

Leo drags Larry from horse to running board and tells Willis to
stop -

383

ROAD - medium full

Willis stops car - Yates staggers a couple of steps and drops -
Leo starts around to him with Larry -

384

ROAD

buckboard thru on a run -

385

MEDIUM CLOSE AT REAR OF FORD

Leo is wrapping Larry and Yates together with same rope -
Willis enters and wants to know what is the big idea - he is
sore because Leo has interfered with his getting the baby -
Leo looks up from his work and says reassuringly: "Just wait a
minute an' I'll take care o' you!" - he goes back to tying heavy
Willis sore - bawling Leo out - then he looks out and sees
buckboard coming -

386

FULL
buckboard drives into scene and pulls up at Ford -

387

MEDIUM CLOSE AT REAR OF FORD
Leo finishes tying heavies - Willis makes a start for the
buckboard - Leo grabs him - holding him by the nap of the neck
and seat of trousers he marches him protestingly out to rig -

388

MEDIUM AT BUCKBOARD
all watch as Leo marches Willis into scene from Ford - he stops
facing everyone and indicating Willis says:

TITLE

"HERE'S THE HUSBAND YOU MARRIED UNDER THE NAME O' WILLIS?"

389

C U MOTHER AND DOROTHY
mother looks out at Willis - then her lips set in straight line
and she looks at Dorothy - she says "Is that so?" - Dorothy drops
her eyes - mother looks out at Willis and repeats the question

390

C U LEO AND WILLIS
Willis is still sore - he replies hotly:

TITLE

"YES, IT'S SO --- AN' I WANT MY BABY!"

391

MEDIUM OF GROUP
mother looking out at Willis - she turns to Dorothy - looks at
her and before the latter can guess what she intends to do, she
grabs up the baby from ~~matx~~ Dorothy's lap and hands it to
Willis who takes it with a happy smile and starts for Ford with
it - Dorothy jumps to her feet, climbs over mother and follows
Willis -

392

MEDIUM CLOSE AT FORD
Willis enters with baby - he starts to get into Ford as
Dorothy enters and stops him - he turns facing her - she reaches
out for baby - he turns away with it quickly -

393

C U LEO
he watches quarrel over baby - grins broadly - then turns and
looks at Jo - exits towards her -

394

MEDIUM CLOSE X22 JO

she sees Leo coming and drops her eyes rather ashamed as he enters - he puts his hand gently on her arm and looks up into her face - she turns her head away but as he leans over trying to see her face, she turns her eyes towards him and eventually gives in and turns to him smiling - his face brightens happily - he takes both her hands -

395

MEDIUM CLOSE AT FORD

Willis and Dorothy are each holding the baby trying to get it - Willis says hotly:

TITLE

"IT BELONGS TO ME, I TELL YOU!"

Dorothy just as hotly replies:

TITLE

"IT DOES NOT! IT BELONGS TO ME!"

the row goes on -

396

C U MOTHER

she is watching the row from buckboard - she yells out just as hotly as either of the others:

TITLE

"YOU'RE BOTH WRONG! IT BELONGS TO THE TWO OF YOU!"

397

MEDIUM CLOSE AT FORD

Willis and Dorothy stop quarreling and look back out at mother - they think a moment - then turn and look into each other's eyes - they look down at the baby between them and again into each other's eyes - slowly they start to smile and Willis puts the baby in Dorothy's arms and clinches with her -

398

C U LEO AND JO

he has her hands - they are both looking out at Willis and wife - Leo turns to Jo and moves as if to kiss her - he is almost to her lips when he thinks and jerking away looks back at mother -

99

C U MOTHER

she sits looking out at Willis and Dorothy with a smile -

400

C U LEO AND JO
Leo speaks out to mother - he says:

TITLE

"WATCH THIS CLOSELY!"

401

C U MOTHER
she turns quickly and looks at Leo and Jo and smile fades - she
stares -

402

C U LEO AND JO
he turns from mother to Jo and kisses her tenderly -

403

C U MOTHER
~~she looks~~ she stares - then her face breaks into a broad, happy
smile and she says eagerly:

TITLE

"DO IT AG'IN! I'VE BEEN TRYIN' TO KETCH YOU AT IT ALL DAY!"

404

C U LEO AND JO
they turn and stare out at mother dumfounded - then look at
each other and slowly start to smile - then obeying mother,
they go into another clinch and fade out -

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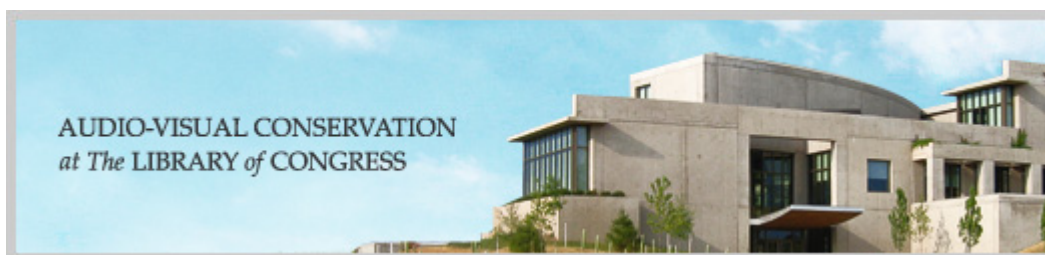
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